

# Glossary of Frequently Used Terms in Balinese Music

Andrew Mc Graw

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**angklung, gamelan.** Four (rarely, five) tone *slendro gamelan* often used in ritual contexts.

**angsel.** A sudden dance move or rhythmic accent often cued by standardized drumming patterns.

**banjar.** A traditional Balinese neighborhood association (meeting house) where community *gamelan* are stored and music rehearsals are held.

**bapang.** An 8 or 16 beat cycle typically outlined by the gong structure (G).Pt.P

**calung.** A single-octave mid-register *gender* that typically plays the *pokok* melody. Same as *jublaga*.

**cedugan.** Balinese drumming style incorporating the use of a mallet in the right hand.

**ceng-ceng.** Hand cymbals.

**calonarang.** A traditional Balinese story of black-magic and witchcraft, good and evil, in which the malevolent Rangda figure confronts the benevolent Barong.

**colotomic (form).** A punctuated cyclic form outlined by various gongs.

**Cudamani.** A *sanggar* in Pengosekan, Bali, lead by I Dewa Beratha and I Dewa Ketut Alit.

**dag.** (D). Open right-hand stroke on the *kendang wadon* in *cedugan* style.

**ding, dong, deng, deung, dung, dang, daing.** Balinese solfege syllables for the full seven-tone *pélog* tuning system.

**dug.** (T). Open right-hand stroke on the *kendang lanang* in *cedugan* style.

**empat.** Balinese term for interval distance between four keys on a five-tone *gamelan*. Roughly a fourth or fifth. Same as Javanese *kempyung*.

**gambang, gamelan.** Sacred seven-tone *gamelan* which served as a source for interlocking and melodic patterns in *kebyar* and *pelegongan* forms.

**gambuh, gamelan.** Ancient court ensemble including large *suling* flutes and *rebab*. A source for *semar pegulingan* melodies and drumming forms.

**gamelan.** Large traditional Javanese and Balinese musical ensembles, largely comprised of bronze percussion instruments but also including flutes, fiddles, and voices.

**gangsaa.** A two-octave *gender* instrument employed for performing elaborating parts in many types of Balinese *gamelan* ensembles.

**gender wayang, gamelan.** An ancient Balinese gamelan consisting of two to four two-octave *gender* tuned to the *slendro* tuning system. Used to accompany the *wayang* dramatic form.

**genderan.** Texture in *kebyar*, *pelegongan*, and some other Balinese ensembles which highlights the *gangsaa* instruments, excluding the *reyong*, *kendang*, and *ceng-ceng*. Often incorporating quotes or transformations of *gender wayang* styles and repertoire.

**gending.** Term for musical composition. Primarily used in Javanese contexts.

**gilak.** A short *gong* cycle associated with *beleganjur* and martial musics: (G). . . G.P.P

**gineman.** An un-metered tutti introduction in several types of Balinese *gamelan* repertoire. In *kebyar* contexts often referred to as *kebyar*.

**gong (G).** Largest of the hanging gongs in *gamelan* ensembles.

**gong gede, gamelan.** Large bronze Balinese ensemble used for court, state, and temple ceremonies. Tuned to five-tone *pélog* tuning.

**gongan.** A full cycle outlined by the stroke of the *gong*.

**gupekan.** Balinese hand-drumming.

**jegogan.** Lowest single-octave *gender* instrument in large Balinese *gamelan* ensembles.

**kabupaten.** Indonesian regency district. Headed by a *bupati*.

**kantil(an).** Highest range two-octave *gangsa* instrument.

**ka(p).** Left-hand slap-stroke on *kendang wadon*.

**kawitan.** Head, or beginning to a *gending*.

**kebyar.** To burst open. (1) *Gamelan gong kebyar*. (2) *kebyar* music style.

**kempli** (M). Mounted small *gong* used to mark beat or *palet* divisions.

**kempur** (P). (*kempul*) Hanging medium-sized *gong*.

**kempyung.** Term for a four-key interval on five-tone instruments. Often equivalent to a fifth or fourth. Primarily used in reference to Javanese music. Same as Balinese *empat*.

**kendang.** Barrel-drums employed in *gamelan* ensembles.

**kendang tunggal.** Improvised solo drumming.

**keroncong.** Hybrid Indonesian music employing a small ensemble of Western string instruments and singer. Both Western harmonic progressions and Indonesian melodies and rhythms are employed. Mostly performed in Java and the Moluccus.

**klasik.** Classic.

**klentong** (t), (+). Small vertical *gong* often used to mark mid-points in Balinese *gamelan* repertoires. Same as *kemong*.

**kotekan.** Melodic interlocking patterns in Balinese music.

**kreasi baru.** New creations.

**kreasi lelamabatan.** Classical *lelamabatan* composition arranged in *kebyar* style.

**lanang.** Male. Refers to the higher of paired *kendang* or *gong*.

**lelamabatan.** (lit. Slow compositions). Repertoire of the *gamelan gong gede* often employing long, standardized forms and drumming.

**LISTIBYA.** *Majelis Pertimbangan dan Pembinaan Kebudayaan*, The Balinese Arts Evaluation and Cultivation Board)

**lontar.** Palm (*borassus*) leaves used for traditional Balinese inscription.

**luang, gamelan.** A sacred seven-tone *pélog gamelan*.  
Majapahit. 12-15<sup>th</sup> century East Javanese kingdom.

**neliti.** (Correct.) A Balinese term sometimes used to describe two-octave melodies.

**ngubeng.** A Balinese term sometimes used to describe static melodic textures.

**ngucab.** A dynamic swell.

**norot.** *Kotekan* form involving linear melodic forms, with both the *polos* and *sangsih* playing interlocking eighth-notes.

**nyog cag.** *Kotekan* form in which the *polos* plays eighth-notes on the beat, coinciding with the *pokok* tone, as the *sangsih* performs up-beat upper-neighbor tones.

**ombak.** (Wave.) (1) Acoustic beating, destructive interference produced by Balinese paired tuning. (2) Dynamic fluctuation. (3) Tempo fluctuation.

**order baru.** Suharto's order, policies, goals, and administration.

**panggul.** Mallet. (*tabuh*).

**payasan.** Balinese term for musical elaboration referring to *kotekan* forms or unfixed *neliti* elaboration on *rebab*, *trompong*, and *suling*.

**pelegongan, gamelan.** Pre-cursor of *gamelan gong kebyar* originating in court and village contexts. Used to accompany *legong*, *calonarang*, and other genres.

**pelestarian.** Preservation.

**pélog.** Javanese term also used in Bali for the common Indonesian traditional seven-tone tuning system of unequal intervals as well as for various five-tone subsets such as *pélog bem*, *barang* (in Java) and *pélog selisir*, *tembung* (in Bali).

**pemade.** Two-octave mid-range *gangsa* instrument in large Balinese *gamelan* ensembles.

***pengembangan.*** Development.

***penggalian.*** Excavation, revitalization.

***pengawak.*** (from *awak*, body). Used to refer to large and often slower middle sections in certain Balinese repertoires.

***pengecet.*** A faster and often short section which typically follow *pengawak* sections in certain Balinese repertoires.

***pengisep.*** Higher of the pair in Balinese paired tuning.

***pengumbang.*** Lower of the pair in Balinese paired tuning.

***penyacah.*** Single-octave *gender*; one-octave above the *calung*. Often performs single-octave version of *ugal* melodies.

**PKB.** *Pesta Kesenian Bali.* Bali Arts Festival. Annual festival held in Denpasar.

**PKJT.** *Pusat Kesenian Jawa Tengah.* The Central Javanese Arts Center.

**PKM.** *Pekan Komponis Muda.* Young Composers' Week. A series of music festivals held in Jakarta yearly between 1979-1988 and sporadically afterward.

***pokok.*** (Basic, core thing.) Single-octave core melody often performed at quarter-note rate on *calung*. Typically an abstraction of the *ugal* melody.

***polos.*** (Simple.) One of a pair of interlocking parts in *kotekan* patterns. The *polos* is typically more on-the-beat and more closely aligned with the *pokok* melody than is the *sangsih*.

***rebab.*** Two-string spike lute used in Javanese and Balinese ensembles.

***reformasi.*** The era of political change inaugurated after Suharto's fall in 1998.

***reyong.*** Large set of small horizontal pot *gongs*, typically played by four musicians.

***reyongan.*** *Reyong* texture.

**RRI.** *Radio Republik Indonesia.*

***saih pitu.*** Seven-tone *pélog*.

***saih lima.*** Five-tone derivative of *pélog*.

***sandhya gita.*** Modern Balinese mixed-sex vocal arrangements with *gamelan*.

***sanggar.*** An Indonesian term referring to an arts organization.

***sangsih.*** (doubt, different, complementary.) One of two interlocking parts in *kotekan* patterns. Often adding harmonic tones (often *empat*), and filling in the rhythmic gaps left by the *polos*. More often above the *polos* and off-beat.

***sekaha.*** *Gamelan* club.

***semara dana, gamelan.*** A seven-tone *gamelan* invented by I Wayan Beratha in 1986. Essentially a combination of the *gamelan gong kebyar* and *gamelan semar pegulingan saih pitu*.

***slonding, gamelan.*** Sacred seven-tone *gamelan* with iron keys.

***semar pegulingan, gamelan.*** Seven or five-tone *pélog* ensemble which performs arrangements of *gambuh* repertoire.

***slendro.*** Javanese and Balinese term for common Indonesian five-tone tuning system with roughly equidistant intervals.

**SMKI (KOKAR, SMKNI3).** Indonesian High-School of the Arts.

**STSI (ASTI, ISI).** Indonesian Academy of the Arts.

***suling.*** Indonesian end-blown bamboo flute.

***tabuh.*** Composition or *gending*.

***tan wadag.*** Javanese: Non-representational.

***tari lepas.*** Set dances in the *kebyar* style.

***topeng.*** Mask and mask dances.

***triwangsa.*** High caste levels.

***trompong.*** Set of small vertical pot *gongs* played by one to three musicians.

***tut (T).*** High pitched right-hand stroke on the *kendang lanang*.

***ubit empat.*** Four note *kotekan* pattern.

***ubit telu.*** Three note *kotekan* pattern.

***ubit-ubitan.*** *Kotekan* forms in which *polos* and *sangsih* coincide (either on the same pitch or harmonically) at regular intervals.

***ugal.*** Large two-octave mid-range lead *gender* in large Balinese ensembles.

***ujian.*** Recital, test.

***wadon.*** (Female.) Lower of a pair of *kendang* or *gong*.

***wayang.*** Javanese and Balinese shadow puppet theater.